

a miracle." The Annunciation was represented in St. Mark's, Venice, in 1267. In Germany the mysteries were partly in German from the end of the thirteenth century.¹ 653. Adam de la Halle. De Julleville² puts Adam de la Halle as the first comic writer in France, in point of time. He wrote the *Jeu de la Feuillée* about 1262. It is described as a " scenic satire rather than a comedy." It is local, personal, and satirical, and includes miracles and capricious inventions without much regard to probability. It stands by itself and is not the first of a series. The notion of a connection between comedy and bodily deformity was now so firmly established that Adam was called the " Humpback of Arras," although he was not humpbacked at all.³ Association of acts and ideas is always very important in all folkways and popular mores. At Florence, in 1304, on boats on the Arno, devils were represented at work. The bridge on which the spectators stood broke down under the crowd, and it was said that "many went to the real hell to find out about it."⁴ At Paris, in 1313, at the celebration of the knight- ing of the sons of Philippe le Bel, devils were represented tormenting souls.⁵ 654. Flagellants. The flagellants exerted some of the suggestions of the processions, and they used dramatic devices to set forth their ideas, to say nothing of the dramatic element in the self-scourging. They were outside of the church system, and acted on their own conception of sin and discipline, like modern revivalists. They reappeared from time to time through the fourteenth and fifteenth centuries. They meant to declare that the asserted correlation between goodness and blessing did not

verify, and they were at a loss for a doctrine to replace it. Their antiphonal singing turned into dialogue, and then became drama at the end of the thirteenth century.⁶ 655. Use of churches for dramatic exhibitions. The mediaeval plays were presented in churches or on the open spaces on the streets in front of them, at Florence. Later this became

¹ D'Ancona, I, 62, 78, 86.

² *La Comedie en France au M. A.*, 19.

⁸ Magnin, *Marionettes*, 121,

* D'Ancona, I, 88.

⁵ *Ibid**, 89.

⁶ *Ibid.*, 98-107.